

**STRAUSS.**

**FUSION MEN**

WALTZES.

⑥

WITH CODA.

⑦½

NEW YORK:

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27 UNION SQUARE, BROADWAY,

One door below 16th Street.

# FUSIONEN.

## WALTZES.

EDUARD STRAUSS.

### INTRODUCTION.

*Allegretto.*

The musical score for the Introduction of 'Fusionen' by Eduard Strauss is written for piano in 2/4 time, key of D major. It consists of three systems of notation. The first system begins with a treble staff and a bass staff. The treble staff has a piano (p) dynamic marking. The bass staff has a piano (p) dynamic marking. The second system continues the melody and accompaniment. The third system concludes the introduction with a pianissimo (pp) dynamic marking.

1. *p* *f*

*p* *f*

1. 2. *p* *p* *Ad.*

*f* *p* *p* *Ending.*

The musical score is written for piano and consists of five systems of staves. The first system is marked with a first ending bracket and includes dynamics *p* and *f*. The second system continues the piece with *p* and *f* dynamics. The third system features a first and second ending bracket, with *p* dynamics and an *Ad.* (Ad libitum) marking. The fourth system continues the melodic and harmonic development. The fifth system concludes with a first and second ending bracket, *f* and *p* dynamics, and an *Ending.* marking. The key signature is one sharp (F#) and the time signature is 3/4.



## INTROD.

## WALTZ.

The musical score is written for piano (p) and consists of five systems of music. The first system is the introduction, marked with a forte (f) dynamic. The second system is the waltz, marked with a mezzo-forte (mf) dynamic. The third system features a first ending (1.) and a second ending (2.), with a fortissimo (ff) dynamic. The fourth system continues the waltz. The fifth system concludes with a first ending (1.), a second ending (2.), and an ending section, with a mezzo-forte (mf) dynamic. The score includes various musical notations such as dynamics (f, mf, ff), articulation (tr.), and fingerings (1, 2, 3, 4).

**INTROD.** **WALTZ.**

3. *f* *p* *p* *cres.* *dim.*

1. 2. *p* *f* *f* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr*

1. 2. *f* *p* *Ending*

4. *p*

*ff* *pp* *p*

*ff*

*p*

1. 2. Ending.

*p* *p*

This musical score is for a piano piece, measures 1 through 15. It is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is divided into six systems, each with a treble and bass staff. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) features a forte (*ff*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand, followed by a piano (*p*) dynamic. The third system (measures 9-12) continues with a forte (*ff*) dynamic. The fourth system (measures 13-15) ends with a piano (*p*) dynamic. The fifth system (measures 16-18) also begins with a piano (*p*) dynamic. The sixth system (measures 19-21) includes first and second endings, both marked with a piano (*p*) dynamic, and concludes with an 'Ending.' section.



5. **INTROD.** **WALTZ.**

*ff* *f* *p*

*f* *p* *p*

*p*

## CODA.

Musical score for the Coda section, measures 8 to 15. The score is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The notation is arranged in six systems, each with a grand staff (treble and bass clefs). The first system (measures 8-9) begins with a piano (*p*) dynamic. The second system (measures 10-11) also begins with a piano (*p*) dynamic. The third system (measures 12-13) continues the melodic and harmonic development. The fourth system (measures 14-15) features a piano (*p*) dynamic. The fifth system (measures 16-17) includes a piano (*p*) dynamic. The sixth system (measures 18-19) concludes the Coda with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains eighth and sixteenth notes with rests, while the bass staff provides a harmonic accompaniment of chords. A dynamic marking of *f* (forte) is present in the fifth measure.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the second measure and *f* (forte) in the fifth measure. The system concludes with a key signature change to A major, indicated by two sharps.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and ties, while the bass staff has a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of musical notation, continuing the melodic and harmonic development. It features a dynamic marking of *f* (forte) in the sixth measure. The system ends with a repeat sign.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and ties, while the bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

Sixth system of musical notation, the final system on the page. It features a treble and bass staff. The treble staff has a melodic line with slurs and ties, while the bass staff has a steady accompaniment. The system concludes with a double bar line and a repeat sign.

# BLUME'S GOLDEN TREASURY

## OF

### PIANO-FORTE COMPOSITIONS.

|  |             |    |
|--|-------------|----|
| ÆOLIAN HARP. "Harpe Éolienne."           | Smith.      | 5  |
| AH! CHE LA MORTE. "I have sighed."       | Osborne.    | 4  |
| ANNIE LAURIE                             | Glover.     | 3½ |
| ARIA A LA SCOZZESE                       | Valentine.  | 3  |
| BALADINE (La) Op. 51                     | Lysberg.    | 6  |
| BEAUTIFUL BELLS                          | Wyman.      | 5  |
| BLONDINE                                 | Egghard.    | 3  |
| BLUETTE                                  | Behr.       | 3½ |
| BLUE BELLS OF SCOTLAND                   | Robinson.   | 7½ |
| BRUNETTE. Valse                          | Egghard.    | 3  |
| CAPRICE HONGROISE                        | Ketterer.   | 6  |
| CAPRICE MILITAIRE                        | Ketterer.   | 5  |
| CARNIVAL DE VENISE                       | Schulhoff.  | 5  |
| CARNIVAL DE VENISE                       | Voss.       | 5  |
| CASCADE DE ROSES                         | Ascher.     | 6  |
| CHANT DU BERGER                          | De Coias.   | 3½ |
| CHANT DU BIVOUAC                         | Ketterer.   | 5  |
| CHANT DU BRACCONIER                      | Ritter.     | 3½ |
| CHIME AGAIN, BEAUTIFUL BELLS             | Richards.   | 3½ |
| CHIMES OF SPRING                         | Lichner.    | 4  |
| CLOCHES DU MONESTÈRE. "Monastery Bells." | Wely.       | 3½ |
| COMING THRO' THE RYE                     | Cramer.     | 3  |
| COURRIERS. (Les) Tarentelle              | Ritter.     | 7½ |
| CREPUSCULE. (Le) Reverie                 | Moniot.     | 3½ |
| DANISH DANCE                             | German.     | 3  |
| DANSE ESPAGNOLE                          | Ascher.     | 6  |
| DANSE DES NAIADES                        | Leybach.    | 6  |
| DESIDERIO. (Il)                          | Cramer.     | 3  |
| DEUX ANGES                               | Blumenthal. | 6  |
| DEW-DROP                                 | Favargel.   | 3½ |
| DREAMS OF THE FOREST                     | S. Smith.   | 5  |
| DROPS OF WATER. "Gouttes d' Eau."        | Ascher.     | 6  |
| ÉCOUTEZ MOI. "Listen to me."             | Funke.      | 3  |
| EVENING SONG                             | Bendel.     | 5  |
| FANFARE MILITAIRE                        | Ascher.     | 7½ |
| FAREWELL SONG                            | Ascher.     | 3½ |
| FAIRIES DANCE                            | Richards.   | 3½ |
| FÊTE CHAMPÊTRE                           | S. Smith.   | 7½ |
| FÊTE HONGROISE                           | Leybach.    | 5  |
| FLOATING ON THE WIND                     | Richards.   | 3½ |
| FONTAINE. (La)                           | Lysberg.    | 5  |
| GAZELLE                                  | Hoffman.    | 4  |
| GONDOLLED                                | Oesten.     | 4  |
| HARPE ÉOLIENNE                           | Smith.      | 6  |
| HEIMWEH                                  | Jungmann.   | 3  |
| HER BRIGHT SMILE HAUNTS ME STILL         | Richards.   | 4  |

|  |              |    |
|--|--------------|----|
| HIRONDELLE ET LE PRISONNIER. (L')        | Croisaz.     | 8  |
| HOME, SWEET HOME                         | Kuhe.        | 5  |
| HOME, SWEET HOME                         | Valentine.   | 3  |
| HOME, SWEET HOME                         | Slack.       | 5  |
| HOW CAN I LEAVE THEE                     | Krug.        | 3½ |
| IGNUS FATUUS. "Irrlicht"                 | Jungmann.    | 3½ |
| JANET'S CHOICE                           | Richards.    | 4  |
| JERUSALEM, THE GOLDEN                    | Richards.    | 4  |
| JOYBUSE. (La)                            | Kuhe.        | 5  |
| JUANITA                                  | Richards.    | 4  |
| KATHLEEN MAVOURNEEN                      | Richards.    | 5  |
| KINLOCK OF KINLOCK                       | Moran.       | 3½ |
| LAST ROSE OF SUMMER                      | Hertz.       | 3½ |
| LONGING                                  | Jungmann.    | 3  |
| LOVE IN MAY                              | Oesten.      | 4  |
| MAIDEN'S PRAYER                          | Badarzewska. | 3  |
| MARIE. Nocturne                          | Richards.    | 5  |
| MELANCHOLIE. (La)                        | Cramer.      | 3½ |
| MILL "Die Mühle."                        | Kuhe.        | 5  |
| MOONLIGHT IN THE FOREST                  | Lichner.     | 5  |
| MONASTERY BELLS. "Cloches du Monestère." | Wely.        | 4  |
| MOUNTAIN STREAM                          | S. Smith.    | 7½ |
| NEARER MY GOD TO THEE                    | Richards.    | 4  |
| NOCTURNE CINQUIÈME. Op. 52               | Leybach.     | 6  |
| ONE LITTLE FLOWER. "Petite Fleur."       | Voss.        | 3½ |
| ONLY. (Melody by F. Gabriel.) Op. 130    | Richards.    | 5  |
| PICCIOLA. "Chant du captif."             | Richards.    | 4  |
| PRAYER GRANTED                           | Badarzewska. | 4  |
| REMEMBER ME                              | Held.        | 3½ |
| SANTA LUCIA                              | Voss.        | 4  |
| SECRET LOVE                              | Lange.       | 6  |
| SECRET WISHES                            | Lange.       | 4  |
| SERENADE DE SCHUBERT                     | Krug.        | 3½ |
| SPRING FLOWER                            | Egghard.     | 3  |
| SPRING IS HERE                           | Spindler.    | 6  |
| SPRING TIME                              | Spindler.    | 5  |
| STARRY NIGHT                             | Smith.       | 6  |
| TENDRESSE. (La)                          | Cramer.      | 3½ |
| THOU ART SO NEAR AND YET SO FAR          | Richards.    | 5  |
| TITANIA                                  | Wely.        | 6  |
| TREMOLO. Reverie                         | Rossellen.   | 3  |
| VISIONS IN A DREAM                       | Lumby.       | 3½ |
| WABBLINGS AT EVE                         | Richards.    | 3½ |
| WHAT ARE THE WILD WAVES SAYING?          | Richards.    | 6  |
| WHEN THE SWALLOWS HOMEWARD FLY           | Cramer.      | 6  |
| YE MERRY BIRDS                           | Kuhe.        | 6  |

#### ETUDES, Etc.

|   |         |         |         |        |
|---|---------|---------|---------|--------|
| CZERNY, Chas.   |         |         |         |        |
| 100 PROGRESSIVE LESSONS.  | BOOK 1. | BOOK 2. | BOOK 3. |        |
| BOOK 4  | Each.   | 7½      |         |        |
| 101 PREPARATORY LESSONS.  | No. 1.  | No. 2.  | No. 3.  | 10     |
| OP. 139. 100 LITTLE STUDIES.  | No. 1.  | No. 2.  | No. 3.  | 10     |
| OP. 299. 40 STUDIES IN VELOCITY.  | BOOK 1. | BOOK 2. |         |        |
| BOOK 3  | Each.   | 10      |         |        |
| BOOK 4  | Each.   | 15      |         |        |
| ETUDES DE LA VÉLOCITÉ.  | BOOK 1. | BOOK 2. | BOOK 3  | 10     |
| OP. 337. 40 DAILY STUDIES.  | BOOK 1. | BOOK 2  |         | 17½    |
| OP. 453. 110 EASY AND PROGRESSIVE EXERCISES.                            | No. 1.  | No. 2.  |         |        |
| No. 3.  | No. 4.  | No. 5.  | No. 6   | 10     |
| OP. 553. SIX EXERCISES IN OCTAVES                                       |         |         |         | 7½     |
| OP. 636. 24 EXERCISES.  | No. 1.  | No. 2.  | No. 3   | 10     |
| OP. 802. PRACTICAL FIVE FINGER EXERCISES                                |         |         |         | 10     |
| OP. 823. 72 EASY AND PROGRESSIVE LESSONS FROM THE VERY FIRST BEGINNING. | BOOK 1. | BOOK 2. | BOOK 3. | BOOK 4 |
|   | Each.   | 6       |         |        |

|   |            |         |        |    |
|---|------------|---------|--------|----|
| CZERNY, Chas.   |            |         |        |    |
| OP. 824. PRACTICAL TIME LESSONS. 44 STUDIES FOR FOUR HANDS.     | BOOK 1.    | BOOK 2. | BOOK 3 | 7½ |
| CHOPIN, F.  |            |         |        |    |
| OP. 10. No. 5. ETUDE IN G FLAT                                  |            |         |        | 4  |
| DUVERNOY.   |            |         |        |    |
| OP. 120. ÉCOLE DE MÉCANISME.                                    | No. 1.     | No. 2.  | No. 3  | 7½ |
| HELLER, Stephen.  |            |         |        |    |
| OP. 18. ART OF PHRASING. 12 Etudes.                             | BOOK 1.    | BOOK 2  |        | 20 |
| OP. 45. STUDIES INTRODUCTORY TO THE ART OF PHRASING.            |            |         |        |    |
| 25 Etudes.  | BOOK 1.    | BOOK 2  |        | 15 |
| OP. 46. PROGRESSIVE STUDIES. 30 Etudes.                         | BOOK 1.    | BOOK 2  |        | 20 |
| OP. 47. STUDIES FOR PROVING THE SENSE OF RHYTHM AND EXPRESSION. | 25 Etudes. | BOOK 1. | BOOK 2 | 15 |

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 PITTSBURGH: **CHARLOTTE BLUME**, 43 FIFTH AVENUE.

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